

83-64

Herrn Professor Dr. H. Sommer
IN BRAUNSCHWEIG
in dankbarer Verehrung.

CONCERT-WALZER

für
vier Violoncelli
oder
für Violoncello solo mit Begleitung des Pianoforte
componirt
von
Wilhelm Fitzenhagen.

Op. 31.

- a) Ausgabe für vier Violoncelli. Partitur und Stimmen Pr. $\frac{M. 4.}{R. 2.}$
b) Ausgabe für Violoncello solo mit Pianofortebegleitung Pr. $\frac{M. 3.}{R. 1. 50.}$

*Eigenthum des Verlegers für alle Länder.
Eingetragen in das Vereins-Archiv.*

Gr. gold. Medaille.

HAMBURG, D. RAHTER.
Gr. Reichenstr. 49.



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Newsky-Prospect 22.

Lieferant der Kais. russ. Musikgesellschaft und des Conservatoriums in St. Petersburg.
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Concert-Walzer.

Introduction.

Tempo di Valse. (un poco più mosso.)

Wilhelm Fitzenhagen, Op. 31.

Violoncello I. *p* *cresc.* *pizz.* *arco* *pizz.*

Violoncello II. *p* *pizz.* *arco* *cresc.* *pizz.*

Violoncello III. *p* *pizz.* *arco* *cresc.* *pizz.*

Violoncello IV. *p* *cresc.* *arco* *pizz.*

f *arco* *f* *dim.* *dim.* *dim.* *dim.* *p*

Nº 1. (un poco tranquillo.)

p *f* *mf* 2 mal *pp* *mf* 2 mal *pp* *mf* 2 mal *pp* *mf* 2 mal *pp*

cresc. *arco* *cresc.* *arco* *cresc.* *f*

cresc. 2278

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First system of musical notation, featuring treble and bass staves with various musical notes, rests, and dynamic markings such as *p*, *pp*, and *ff*. A first ending bracket is present, leading to a second ending marked with a '2'.

Second system of musical notation, starting with the instruction *con anima spicc.* in the treble staff. It includes dynamic markings like *f*, *mf*, and *p*.

Third system of musical notation, featuring treble and bass staves with musical notation and dynamic markings including *ff*, *mf*, and *dim.*.

Fourth system of musical notation, beginning with the section title *No. 2, spiccato (scherzando).* in the treble staff. It includes dynamic markings like *p* and *spicc.*

Fifth system of musical notation, featuring treble and bass staves with musical notation and dynamic markings including *f*, *dim.*, and *pp*.

Un poco animato.

First system of musical notation for 'Un poco animato.' It features a grand staff with five staves. The top staff has a melodic line with a long slur. The lower staves contain pizzicato and arco parts. Dynamics include *dim.*, *p*, *f*, *pp*, and *mf*. A tempo change to *un poco rit.* is indicated at the end of the system.

Second system of musical notation for 'Un poco animato.' It continues the grand staff with pizzicato and arco parts. Dynamics include *dim.*, *p*, and *f*. The tempo is marked *a tempo* for the lower staves.

No 3.

Un poco meno mosso.

First system of musical notation for 'No 3. Un poco meno mosso.' It features a grand staff with five staves. The top staff has a melodic line with a long slur. The lower staves contain arco parts. Dynamics include *p dolce*, *f*, *dim.*, *p*, and *mf*. A first ending bracket is shown at the end of the system.

Second system of musical notation for 'No 3. Un poco meno mosso.' It continues the grand staff with arco parts. Dynamics include *poco rit.*, *f*, *mf*, and *p*. A second ending bracket is shown at the end of the system.

Un poco più mosso.

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First system of the musical score. It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The tempo/mood markings are "a tempo scherzando" and "a tempo". The first staff has a "p" (piano) dynamic and an "espress." (expressive) marking. The second and third staves also have "p" dynamics. The fourth staff has a "p" dynamic. There are "cresc." (crescendo) markings in the first and third staves.

Second system of the musical score. It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The first staff has a "p" (piano) dynamic. The second staff has a "p" dynamic. The third staff has a "p" dynamic. The fourth staff has a "p" dynamic. There are "f" (forte) markings in the second and third staves. The system ends with a "ff" (fortissimo) marking.

Third system of the musical score. It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The first staff has a "dim." (diminuendo) marking. The second staff has a "poco rit." (poco ritardando) marking. The third staff has a "poco rit." marking. The fourth staff has a "poco rit." marking. The system ends with a "dim." marking.

Fourth system of the musical score. It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The first staff has a "p" (piano) dynamic. The second staff has a "p" dynamic. The third staff has a "p" dynamic. The fourth staff has a "p" dynamic. There are "f" (forte) markings in the first and second staves. The system ends with a "poco rit." (poco ritardando) marking.

Violin I: *tranquillo*, *f*, *a tempo*, *p*, *schertz.*, *rit.*, *f* *tranquillo*

Violin II: *arco*, *f* *tranquillo*, *p*, *a tempo*, *a tempo*, *arco*, *rit.*, *f* *tranquillo*

Viola: *f* *tranquillo*, *p*, *pp*, *rit.*, *f* *tranquillo*

Cello: *f* *tranquillo*, *p*, *pp*, *rit.*, *f* *tranquillo*

Double Bass: *f* *tranquillo*, *p*, *pp*, *rit.*, *f* *tranquillo*

a tempo

p

f

p

f

pizz.

arco

mf

a tempo

p

f

p

mf

a tempo

p

f

p

mf

[illegible]

№ 5.

The musical score for 'The Rose Tree' is presented in four staves. The top staff is for the Treble Clef, the second for the Alto Clef, the third for the Bass Clef, and the fourth for the Bass Clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The lyrics are written below the staves, and the music is marked with 'ff' (fortissimo) and 'marcato' (marked).

Klang.

dim. - - - pp

pp

pp

pp

pp

ppp

ppp

ppp

ppp

ppp

p

p

p

p

pp

dim. - - - ppp

ppp

ppp

ppp

ppp

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

dim. - - - ppp

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Finale.

Un poco più mosso.

First system of musical notation. Dynamics: *p*, *pp*, *pp*, *p*. Markings: *cresc.*, *cresc.*, *cresc.*, *cresc.*.

Second system of musical notation. Dynamics: *ff*, *ff*, *ff*, *ff*. Markings: *pizz.*, *pizz.*, *pizz.*.

Third system of musical notation. Dynamics: *mf*, *mf*, *mf*, *mf*. Markings: *a tempo tranquillo*, *arco*, *a tempo tranquillo*, *arco*, *a tempo tranquillo*, *arco*, *a tempo tranquillo*, *arco*, *pizz.*, *pizz.*, *pizz.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*.

Fourth system of musical notation. Dynamics: *ff*, *ff*, *ff*, *ff*. Markings: *spice.*, *spice.*.

Fifth system of musical notation. Dynamics: *p*, *ff*, *ff*, *mf*. Markings: *dim.*, *dim.*, *dim.*.



Violoncell-Musik

aus dem Verlage von D. Rahter in Leipzig.



Ueber
Kammermusik
mit
Violoncell

bitte besonderes Ver-
zeichniss zu verlangen.

Violoncell mit Orchester.

Cui, César.	
Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile.	
Partitur	netto 4,50
Principalstimme	1,20
Orchesterstimmen	netto 6,—
Förster, Alban.	
Op. 93. Gedenkblatt.	
Partitur	netto 1,50
Principalstimme	—50
Orchesterstimmen	netto 3,—
Neruda, Franz.	
Op. 43. Ballade.	
Partitur	netto 4,—
Principalstimme	—75
Orchesterstimmen	netto 6,75
Popper, David.	
Op. 39. Elftanz.	
Partitur	netto 3,—
Principalstimme	1,20
Orchesterstimmen	netto 5,—
Op. 50. Im Walde. Suite f. Orchest. mit obligatem Solo-Violoncell.	
Partitur	netto 9,—
Solo-Violoncell	2,50
Orchesterstimmen	netto 12,—
Op. 59. Concert (No. 3, G dur, in einem Satze).	
Partitur	netto 6,—
Principalstimme	1,50
Orchesterstimmen	netto 9,—
Tschaikowsky, P.	
Op. 33. Variations sur un thème rococo.	
Partitur	netto 6,—
Principalstimme	2,—
Orchesterstimmen	netto 7,50
Op. 62. Pezzo Capriccioso. Morceau de Concert.	
Partitur	netto 3,—
Principalstimme	—80
Orchesterstimmen	netto 4,50

Violoncell mit Clavier.

Albrecht, Louis.	
Elégie	2,—
Alois, Vladislav.	
Op. 18. Berceuse	1,50
Op. 20. Tarantelle	2,50
Cui, César.	
Op. 36. 2 Morceaux.	
No. 1. Scherzando	2,30
No. 2. Cantabile	1,80
Davidoff, Ch.	
Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka)	2,—
2 russische Romanzen („Der Abend“ und „Die Spinnerin“), von Moniuszko, übertragen	1,20
Drilmsa, Arnold.	
Op. 12. 5 Vortragsstücke.	
No. 1. Marsch	1,20
No. 2. Rückblick	1,20
No. 3. Gavotte	1,50
No. 4. Abendlied	1,—
No. 5. Tarantelle	2,—
Ebner, Carl.	
Op. 20. Widmung und Tarantelle. 2 Stücke	2,50
Fitzenhagen, Wilhelm.	
Op. 31. Concert-Walzer	3,—
Op. 33. Concert-Mazurka (No. 2)	3,—
Förster, Alban.	
Op. 93. Gedenkblatt	1,50
Georg Alexander, Prinz von Mecklenburg.	
Romance	1,20
Giarda, Luigi Stefano.	
Op. 23. Sonate in A dur für Violoncell und Pianoforte	8,—
Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise)	2,—
— Ausgabe für Anfänger, in der I. Lage	2,—
Goens, Daniel van.	
Op. 34. Cantabile	2,—
Op. 35. Saltarello	2,50
Henriques, Robert.	
Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka	3,—
Huber, Hans.	
Op. 84. Pastoral-Sonate für Vcll. u. Pfte. (Sonate No. 2.) A.	6,—

Jeral, Wilhelm.	
Op. 6. Berceuse und Zigeunertanz.	
No. 1. Berceuse	1,80
No. 2. Zigeunertanz	1,80
Op. 7. No. 1. In Memoriam	1,80
— No. 2. Gavotte (G moll)	1,80
Op. 8. Romanze	1,80
Kousnetzoff, A.	
Op. 3. Caprice	3,—
Op. 4. Au berceau	1,—
Op. 5. Un récit	1,80
Op. 7. Idylle	1,80
Op. 10. Le regret. Mélodie	1,50
Op. 12. Romance sans paroles	1,20
Lotti, Ant. (1660—1740.)	
Aria, für Vcll. mit Begl. d. Pfte. oder der Orgel ad libit. arr. v. Wilhelm Fitzenhagen	1,50
Martucci, Giuseppe.	
Op. 72. 2 Romances.	
No. 1. Andantino con moto	1,50
No. 2. Moderato	1,50
Marx-Markus, Charles.	
Op. 20. Feuilles d'Album	2,—
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce). Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	2,—
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka	2,50
Op. 30. Gavotte	1,80
Op. 34. Albumblatt. Stimmungsbild	1,20
Op. 36. Aphorismes.	
Cahier I (No. 1, 2)	2,—
Cahier II (No. 3, 4)	2,—
Op. 43. Widmung	1,20
Op. 44. Romance	1,20
La Coquette. Romance de Stouzmänn, transcrit	1,50
Mendelssohn-Bartholdy, F.	
Op. 30. No. 3. Lied ohne Worte. (J. Seifert)	—80
Moniuszko, S.	
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff	1,20
Nápravník, Eduard.	
Op. 36. 2 me Suite pour Violoncelle et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. A la russe)	7,50
Op. 37. 3 Morceaux.	
No. 1. Marciale	1,60
No. 2. Barcarolle	1,75
No. 3. Introduction et Valse	2,25
Neruda, Franz.	
Op. 11. Berceuse slave d'après un chant polonais	1,20
Op. 43. Ballade für Violine	2,—
Op. 45. Notturmo für Violine	1,50
Op. 47. Romanze	2,—
Op. 50. Mazurek	2,30
Op. 51. Réverie d'après un thème russe	1,50
Op. 52. Humoreske	2,30
Op. 53. Mazurka	2,50
Op. 54. Gavotte	2,50
Op. 56. Sérénade slave	1,20
Op. 64. Mazurek	2,50
Op. 70. Mazurka. (No. 6, F dur)	1,50
Op. 75. Dumka	1,20
Nicholl, H. W.	
Op. 13. Sonate für Violoncell und Pianoforte	4,—
Nölek, August.	
Op. 29. Bourrée	1,50
Op. 33. Prinzessin Ilse. Charakterstück	3,—
Overbeck, A.	
Op. 72. 3 Lieder ohne Worte.	
No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied	1,50
Popper, David.	
Op. 32. No. 1. 2. Nocturne	2,—
— No. 2. Mazurka (A dur)	2,—
Op. 33. Tarantelle (G dur)	4,—
Op. 39. Elftanz	4,50

Popper, David.	
Op. 46. 2 Transcriptionen.	
No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow	1,50
No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann	1,20
Op. 47. Viertes Nocturne (H moll)	2,80
Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell	8,—
No. 1. Eintritt	2,30
No. 2. Gnomentanz	2,—
No. 3. Andacht	1,40
No. 4. Reigen	2,—
No. 5. Herbstblume	1,20
No. 6. Heimkehr	2,—
Op. 52. No. 1. Feuillet d'Album	2,50
— No. 2. Mazurka fantast. (H moll)	2,80
Op. 54. Spanische Tänze.	
No. 1. Zur Gitarre	3,—
No. 2. Serenade	2,50
No. 3. Spanischer Carneval	4,—
No. 4. L'Andalous	2,50
No. 5. Vito	3,—
Op. 55. 2 Concert-Etuden.	
No. 1. Spinnlied	4,—
No. 2. Jagdstück	3,—
Op. 57. Zweite Tarantella (D dur)	5,—
Op. 59. Concert (No. 3, G dur, in einem Satze)	5,—
Op. 60. Walzer-Suite	5,—
Op. 64. 3 Stücke.	
No. 1. „Wie einst in schönern Tagen“	3,—
No. 2. Tarantelle (No. 3, A dur)	5,—
No. 3. Wiegenlied	3,—
Popper, Wilhelm.	
Op. 1. Der Traum. (Le rêve.) Romanze	1,—
Op. 2. Lebewohl. (L'adieu.) Elegie	1,—
Op. 3. Mazurka (G moll)	1,20
Op. 5. Mazurka No. 2. (A moll)	1,20
Op. 6. Improptu	1,80
Rimsky-Korsakow, N. A.	
Schlummerlied aus der „Mainacht“, übertragen v. David Popper. Op. 46 No. 1	1,50
Scheel, Boris.	
Op. 117. Réverie	2,—
Op. 118. Romance sans paroles	2,—
Schnitzler, Louis.	
Op. 4. Romanze	1,50
Schumann, Robert.	
Op. 12. No. 3. „Warum?“ aus den Phantasiestücken, übertr. von Ch. Davidoff	—80
Op. 15. No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2	1,20
Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff) No. 19. Kleine Romanze. No. 21. ** No. 22 Rundgesang. No. 23. Reiterstück. No. 26. ** No. 28. Erinnerung. No. 30. **	2,—
Op. 85. No. 12. Abendlied, übertr. von Ch. Davidoff	—80
— übertr. von J. Seifert	—80
Siehe: Seifert, J., Op. 16 u. 17.	
Schütt, Eduard.	
Op. 33. Arioso	1,50
Seifert, J.	
Op. 10. Lied ohne Worte	1,30
Op. 11. Le désir	1,50
Op. 14. Am Strande von Terijoki	3,—
Op. 15. Zwiegespräch. Romanze	1,—
Op. 16. 6 Stücke von Robert Schumann, übertragen für Violoncell und Pianoforte	2,—
Op. 17. 6 Stücke von Robert Schumann, übertragen für Violoncell und Pianoforte	2,—
Transcriptionen für Vcll. u. Pfte.	
No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky	1,30
No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3	—80

Seifert, J.	
Transcriptionen für Vcll. u. Pfte.	
No. 3. Abendlied von Robert Schumann, Op. 85 No. 12	—80
Stouzmänn.	
La Coquette. Romance, transc. par Charles Marx-Markus	1,50
Sulzer, Joseph.	
Op. 8. Sarabande	1,—
Tschaikowsky, P.	
Op. 2. No. 3. Chant sans paroles. (G. Fitzenhagen)	1,80
Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert)	1,30
Op. 19. No. 4. Nocturne (G. Fitzenhagen)	1,50
Op. 33. Variations sur un thème rococo	5,—
Canzonetta aus dem Violin-Concert, Op. 35 (Jaques van Lier)	1,50
Op. 40. No. 2. Chanson triste (Wierzbilowicz)	1,20
Op. 62. Pezzo capriccioso	3,—
Aus d. Oper „Pique-Dame“, Op. 68. Arioso (Schaefer)	1,20
Romanze Paulinens (v. Glehn)	1,20
Elegie (No. 2, G dur), Kleinecke	1,80

Violoncell mit Harmonium oder Orgel.

Marx-Markus, Charles.	
Op. 24. No. 1. Notturmo religioso	—80
Sulzer, Joseph.	
Op. 8. Sarabande	1,—
Tschaikowsky, P.	
Canzonetta aus dem Violinconcert Op. 35 (Reinhard)	1,50

Violoncell allein.

Marx-Markus, Carl.	
Die 24 diatonischen Tonleitern und Chromatik für Violoncello	1,20
Nölek, August.	
Op. 32. 14 Etuden.	
Heft I (No. 1—7)	2,—
Heft II (No. 8—14)	2,—

2 Violoncelle.

Marx-Markus, Charles.	
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur. Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	1,50
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka	1,50
Op. 30. Gavotte	1,—

3 Violoncelle mit Orchester oder Clavier.

Popper, David.	
Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte).	netto 6,—
Partitur	2,—
Die 3 Violoncell-Stimmen	netto 6,—
Orchester-Stimmen	netto 6,—
Für 3 Violoncelli u. Pianoforte	5,—

4 Violoncelle.

Fitzenhagen, Wilhelm.	
Op. 31. Concert-Walzer. Partitur und Stimmen	4,—
Kousnetzoff, A.	
Op. 4. Au Berceau. Partition et Parties séparées	1,50
Marx-Markus, Charles.	
Op. 24. 2 Morceaux (Notturmo religioso — Adagio et Fuguetta)	1,80
Op. 32. 2 Morceaux.	
No. 1. Nocturne pastoral	1,50
No. 2. Improptu	2,30